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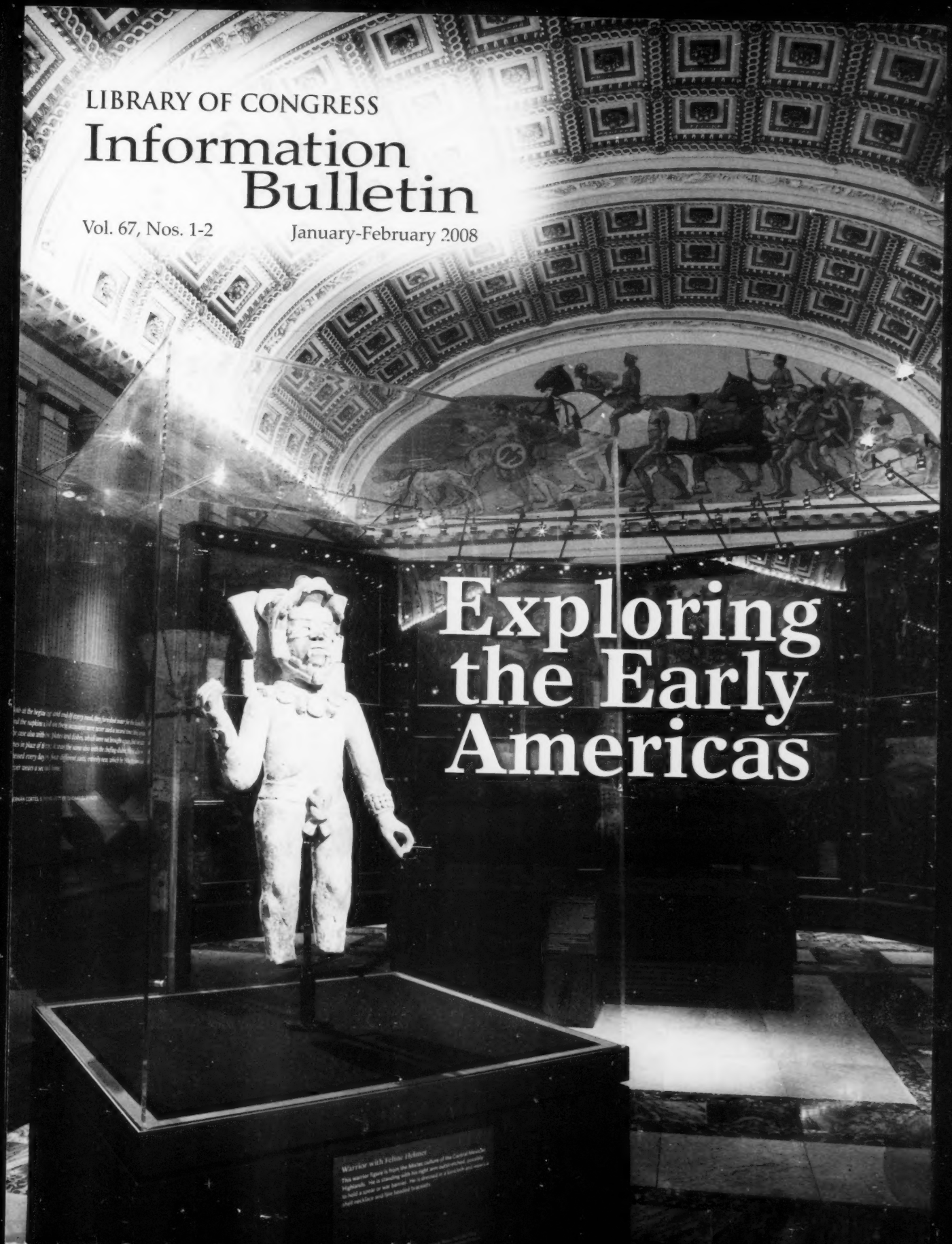

Exploring the Early Americas

LIBRARY OF CONGRESS
Information Bulletin

Vol. 67, Nos. 1-2 January-February 2008

JAMES H. BILLINGTON
Librarian of Congress

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On the Cover: This Mixtec warrior from the central Mexican highlands, ca. A.D. 1200-1500, greets visitors to the first exhibition in the new Library of Congress Experience, "Exploring the Early Americas." *Photo by Michaela McNichol*

Cover Story: In the first phase of reintroducing visitors to the Library and its remarkable collections, the Library showcases the artifacts of the Jay I. Kislak collection, highlighting the history and cultures of the Americas prior to the founding of the United States. 3

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Exploring the Early Americas

First Step in the Library of Congress Experience

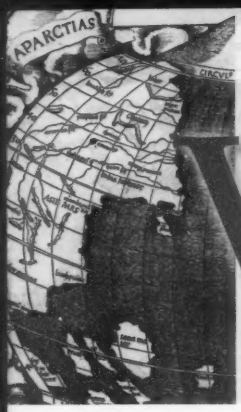
By HELEN DALRYMPLE

Hand-colored engraving, Francis Drake's voyage, 1589

"Exploring the Early Americas," which opened in the Northwest Galleries of the Thomas Jefferson Building on Dec. 13, 2007, features selections from the more than 3,000 rare maps, documents, paintings, prints and artifacts that make up the Jay I. Kislak Collection at the Library of Congress. The opening of this exhibition is the first step in reintroducing visitors to the Library's Thomas Jefferson Building and its unparalleled collections, using innovative and interactive technology.

The exhibition, which can be viewed online at ***www.loc.gov/exhibits/earlyamericas/****, is made possible through the generous support of Jay and Jean Kislak and John and Maria Kluge, with additional support from Microsoft Corp. and 3M.*

Codex-style vase with hieroglyphs, Maya, A.D. 700-900



Visitors to the Library of Congress have become accustomed to learning more about the Library's vast collections—and the treasures of American and world history and culture that they encompass—when they come to see a new exhibition in the Thomas Jefferson Building.

In recent years visitors have been able to see brilliant color images of America taken by photographers of the Farm Security Administration, priceless woodcuts found in early printed books and samples of other unique American treasures from the Library's collections.

They have learned about Winston Churchill's special connections to the United States, the history of Jewish life in America and the opening of the West through the incredible journey of Lewis and Clark.

"Exploring the Early Americas: The Jay I Kislak Collection" offers a new and expanded experience beyond what has been possible in the past. It foreshadows a different way of looking at—and learning from—displayed materials that takes advantage of new technologies and provides the viewer with a more interactive adventure into historical knowledge.

With the opening of "Exploring the Early Americas," the Library of Congress is taking its first steps into a new way of displaying its treasures that will offer the public a deeper, a more satisfying and ultimately a more meaningful experience that will stay with them when they return to their homes.

A New Interactive Experience for Visitors

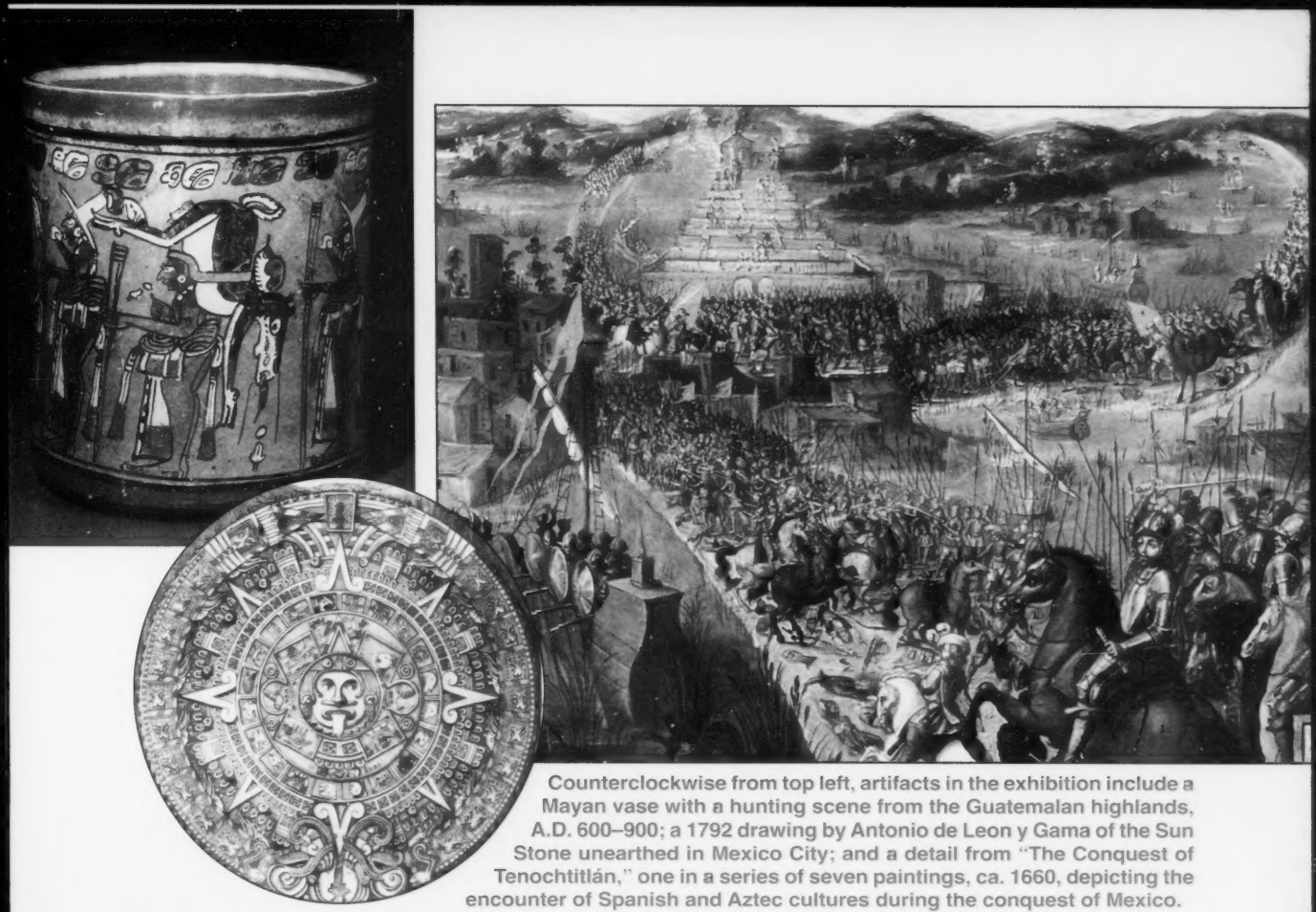
Beginning in April 2008, other interactive exhibitions will open in the Library's Thomas Jefferson Building, leading visitors to see and understand historic and rare documents, as well as the magnificent building itself, in new and creative ways.

For the first time in more than 25 years, visitors to the Library will be able to enter the building using the west front grand staircase leading up to the three sets of double doors and enter first-floor orientation galleries on either side of the north and south doors. In coming months, when the Capitol Visitor Center opens, more visitors will come directly from the Capitol through the underground tunnel that will link the two institutions more closely than ever before.

The interactive exhibitions that all of these new visitors will be able to experience at the Library will focus on four main themes: "Exploring the

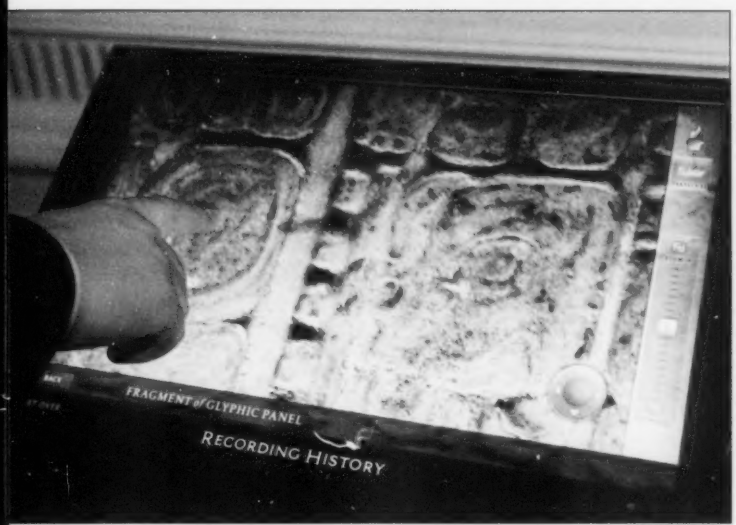
Michaela McNichol

One of the first display cases that a visitor encounters upon entering the exhibition presents information and artifacts of the rituals, ceremonies and celebrations of the early Americas.



Counterclockwise from top left, artifacts in the exhibition include a Mayan vase with a hunting scene from the Guatemalan highlands, A.D. 600–900; a 1792 drawing by Antonio de Leon y Gama of the Sun Stone unearthed in Mexico City; and a detail from "The Conquest of Tenochtitlán," one in a series of seven paintings, ca. 1660, depicting the encounter of Spanish and Aztec cultures during the conquest of Mexico.

Early Americas," which has recently opened; "Creating the United States," using innovative technology to bring to life the Library's unique collection of founding documents; "The Great Hall," which will locate a number of interactive kiosks around the Great Hall to provide a virtual exploration of the art and architecture of that gloriously decorated space, as well as interactive page-turning comparisons of the Gutenberg Bible and the Giant Bible of Mainz; and "Thomas Jefferson's Library," which will allow visitors to enter his recreated library and encounter most of the 6,487 volumes purchased by the Congress in 1815 to restart the Library of Congress after it was burned by the British. More than 2,000 surviving volumes from Jefferson's original collection will be on display for study and exploration, along with editions identical to the originals which have been more recently acquired by the Library to replace those lost to a fire in 1851.

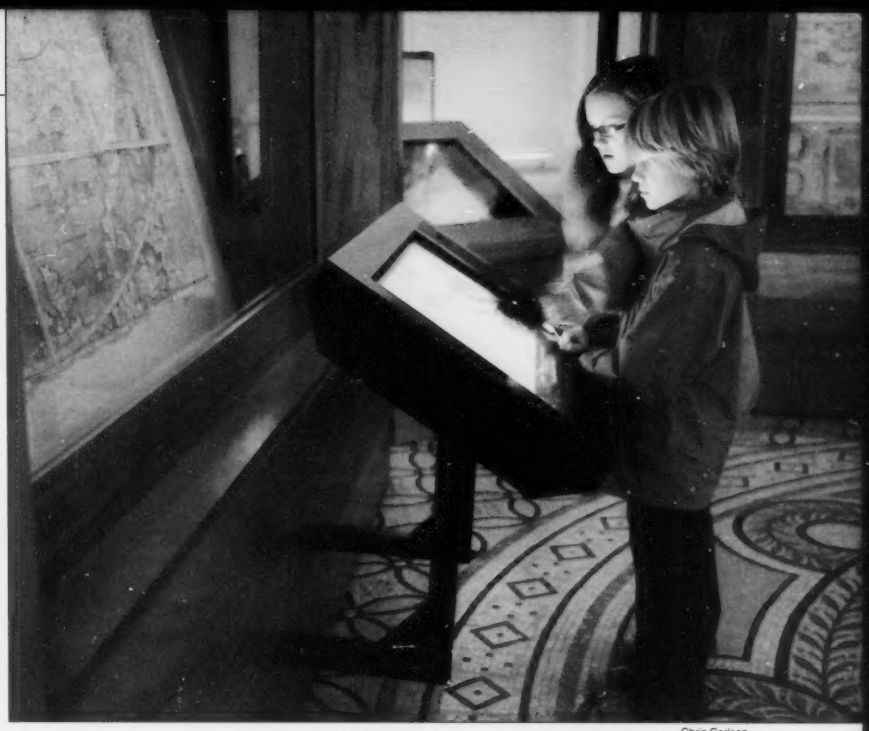


Michaela McNichol

This interactive kiosk in the exhibition allow viewers to zoom in on an object and learn about it in greater detail.

Recognizing that visitors have only a limited amount of time to spend at any one exhibition, the Library, in cooperation with Microsoft, is developing a totally new program called "Passport to Knowledge."

Visitors will be issued an electronic library card with their own personal code, which will allow them to bookmark items they see that are of particular interest to them. When they return home, they will be able to pursue these bookmarked items in much greater depth on their personal computers, by connecting to a new interactive Library Web site (**www.myLOC.gov**) that will be activated later this year.



Chris Carlson

A brother and sister learn about the rich history of the Waldseemüller map by using the interactive kiosk in the exhibition.

"Exploring the Early Americas"

This exhibition provides a dramatic display of selections from the more than 3,000 rare maps, documents, paintings, prints and artifacts that make up the Jay I. Kislak Collection at the Library of Congress. Given to the Library by the Jay I. Kislak Foundation in 2004, the collection contains some of the earliest records of indigenous peoples in North America and superb objects from the discovery, contact and colonial periods, especially for Florida, the Caribbean and Mesoamerica.

James H. Billington, Librarian of Congress, expressed his profound gratitude to Jay Kislak and his wife Jean at the formal opening of the exhibition on Dec. 12, and explained that the exhibition is part of a yearlong effort to present a new kind of experience for visitors to the Library. "It will marry historic documents, curators' knowledge and insight with the latest technologies in a new endeavor to bring knowledge into life."

He added that the exhibition "Exploring the Early Americas" was not only a wonderful place to begin "the fun of discovering and arousing one's curiosity," but that it is also a reflection of an important part of our nation's early history.

Donor Jay Kislak spoke about his life as a collector and his love of the books, documents and paintings that comprise the collection. His gift, he said, "was a way to put these things in a place where they belong, where they can be seen and studied. Even by us," he added, since many of the collection's items had been in storage in Florida. This included the eight very large Conquest of Mexico paintings, all of which are on view in the exhibition. "I am thrilled and delighted the collection is here in this great institution where it can be shared and seen by everyone."

"Exploring the Early Americas" is divided into four main sections: Precontact America; Explorations and Encounters; Aftermath of the Encounter; and Cartographic Treasures. The exhibition provides insight into early cultures such as the Aztecs and the Maya, examines the drama of the encounters between Native Americans and European explorers and settlers, and discusses the pivotal changes caused by the meeting of the American and European worlds.

Many of the items on display were previewed in a 2005 exhibit, "The Cultures and History of the Americas: The Jay I. Kislak Collection at the Library of Congress," which was described in detail in an April 2005 article in the Library of Congress Information Bulletin.

The current exhibition is very different. Not only is it beautifully mounted in much larger galleries so that many more items from the collection can be seen, it also takes advantage of new technologies that allow visitors to see individual items in an "up-close-and-personal" way. It is the first example of four interactive installations that will be unveiled in the Library's Thomas Jefferson Building during 2008—part of the new Library of Congress Experience—that will allow visitors to see and learn more about some of the rare and unique items housed at the Library.

There are seven interactive stations in the "Early Americas" exhibition that help explain the individual items that visitors can see in the nearby cases; they provide a much broader and deeper explanation of the specific items on view.

For the first time, a touch of a button on the screen activates a video of a curator—one of the Library's "hidden treasures"—who discusses the context and the importance of particular items that are on view.

Hit the "Explore" button and zoom in on a particular artifact on the screen. This provides a close-up view that allows one to see much more than is possible with the naked eye.

Look at the Maya Tortuguero box from Mexico, for example, a small piece that is barely six inches long and dated Oct. 14, 681. Listen to a narration by Arthur Dunkelman, longtime curator of the Kislak Collection, who explains its importance. Then, using the touchscreen, rotate the box so that the figures on its surface can be viewed from every angle; and read the translation of each of those images. Using the zoom, zero in on a particular image on the box, seeing it in a way that was never possible in the past. An interested viewer could thus spend several minutes completely engaged in learning deeply about one specific item that can also be seen "for real" in a nearby case.

The interactive screens also place the item on a map, so that the visitor can immediately determine its geographical source. Other options may lead the viewer to examine items in the Library's collections from other cultures that complement those on display. Every screen

Opposite, a ceramic jaguar sculputure from southern Veracruz, A.D. 600-900. The jaguar is an extremely potent symbol in Maya cosmology.

Michaela McNichol

Geography and Map Division Chief John Hébert answers questions from the media as he presents Martin Waldseemüller's 1507 map of the New World at a press preview of the exhibition. The map's new home, a custom-made argon-gas-filled case, will safely preserve the rare document for years to come.

also has a "Help" icon, so that if one is confused about how it works or how to proceed, clear instructions are provided.

Move on to another case to view a number of colorful vases of pre-Columbian origin. Here the touch-screen station allows visitors to rotate a vase to look at its decorations from all sides, providing an expanded view that is not otherwise possible.

One of the vases depicts a sacrificial procession scene, complete with horrific creatures. The interactive screen allows a visitor to turn the vase all around and also to "stretch it out," as if it were a flat drawing. That expanded image includes identifying details about all of the creatures, which are wonderfully drawn. They include, among others, a priest with cigars, a bat, a rodent, a jaguar and a skeleton.

The two interactive stations that explain the eight large Conquest of Mexico paintings are particularly illuminating, because the paintings are difficult to see in the low light that is required for such rare and historic items. Painted in Mexico in the second half of the 17th century, they tell the story of the 1519-1521 conquest of the native Aztec people by the Spanish conquistadors. Using the touch-screens, visitors can learn much more about the struggles between the natives and the conquerors and explore narrative details included in each of the paintings that are magnified and explained.

Visitors to the other interactive stations can learn more about different cultures' views of the heavens and earth by comparing items from the Library's collections with those that can be found in the exhibition. They can examine the pages of "Historia Naturae," an encyclopedic work that describes and categorizes the flora and fauna of North and South America. It incorporates, for the first time, the indigenous names and natural history of the plants and animals (Nahuatl and Quechua) translated into Latin. Visitors can also read a 17th-century book titled "Buccaneers of America," one of the most significant books ever written on the exploits of pirates. Using new "Page by Page" technology, visitors can "virtually" turn the pages without touching the actual text.

Cartographic Treasures

A highlight of "Exploring the Early Americas" is the display of the only known copy of Martin Waldseemüller's 1507 map of the New World, which was acquired by the Library in 2003. It is shown next to his 1516 map of the same size, the "Carta Marina," from the Kislak Collection. The two maps of 12 sheets each were kept bound together in a portfolio, along with other cartographic items, for hundreds of years, which allowed them to remain in mint condition. Their original owner, Johann Schöner (1477-1547), was a German astronomer and geographer. The Schöner portfolio in which the two maps were held is also on display nearby.

The 1507 Waldseemüller map, which was first displayed at the Library in July 2003 as part of an exhibition about Lewis and Clark's expedition, portrays the New World as a separate continent. It was the first map, printed or manuscript, to depict clearly a separate Western Hemisphere, with the Pacific as a separate ocean, and the first to use the name "America." The map was long thought to be lost but was discovered in a castle in southern Germany in 1901. It was purchased by the Library from the family of Prince Johannes Waldburg-Wolfegg, who had owned it for more than 350 years, with special permission from the German government. *(See Information Bulletin, September 2003.)* It is now enclosed in a specially made argon-gas-filled case that will safely preserve it for years to come. *(See story on page 9.)*

Interactive screens in this area provide the visitor with details about each of the maps, and Library curator John Hessler tells more about their importance and how they differ in a short video. Hessler is the author of a new book about 1507 Waldseemüller map titled "The Naming of America." *(See story on page 10.)*

Library of Congress and NIST Build a Case for Waldseemüller Map Display

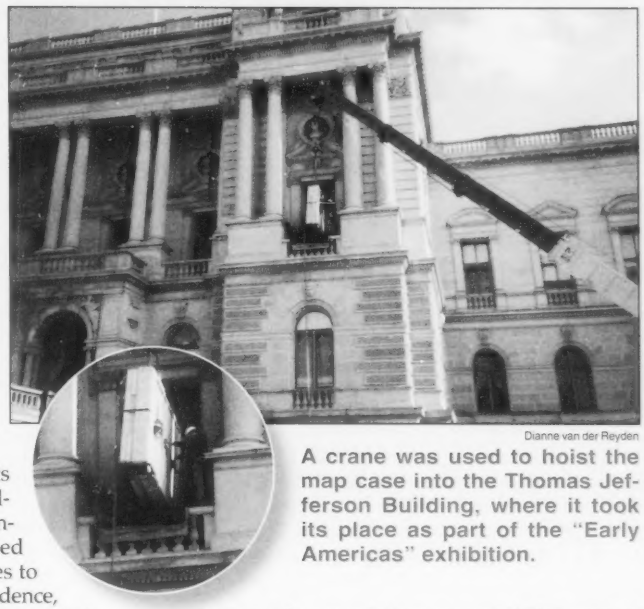
America's birth certificate—the only known copy of cartographer Martin Waldseemüller's 1507 world map depicting the continental landmasses in the Western Hemisphere and naming them "America"—survived out of sight in southwestern Germany for nearly five centuries. Through the combined efforts of Librarian of Congress James H. Billington; Margrit Krewson, the Library's former German and Dutch area specialist, and other members of the Library's staff over a 15-year-period, the map was able to leave Germany and come to the Library of Congress in April 2007. *(See Information Bulletin, June 2007.)*

To preserve and protect the map while millions view it in the "Exploring the Early Americas" exhibition, the Library is displaying it in a sealed oxygen-free encasement filled with argon, an inert gas.

The Library's Preservation Directorate experts and National Institute of Standards and Technology (NIST) engineers spent nearly a year designing the encasement. Although NIST developed the same technology for the National Archives to preserve and display the Declaration of Independence, the Constitution, the Bill of Rights and their transmittal letters, this will be "the largest encasement ever built for a single paper document," according to Dianne L. van der Reyden, the Library's director for preservation.

Printed from inked wood blocks onto 12 sheets of sturdy rag paper, the "America" map measures 4-by-8 feet when the sheets are assembled. According to van der Reyden, the challenge was to fabricate an encasement large enough to house the map, light enough to meet Jefferson Building floor-load limits and flexible enough to withstand atmospheric pressure changes.

The answer was an aluminum monolithic block, which was machined to create the encasement base that van der Reyden said "can be best described as a tray."



Dianne van der Reyden

A crane was used to hoist the map case into the Thomas Jefferson Building, where it took its place as part of the "Early Americas" exhibition.

A team of conservators mounted the map on an archival-quality backing board, which in turn was mounted to an aluminum platform, secured within the encasement base and covered with a sheet of laminated, tempered, nonreflective glass.

An aluminum frame holding the glass was secured to the base with 96 bolts; when tightened, the bolts seal the case. The encasement measures about 116-by-73-by-4 inches and weigh about 2,200 pounds; the glass alone weighs between 400 and 500 pounds.

The base containing the map rests on a specially designed support structure that will enable the map to be displayed upright.

Library preservationists supervised installation of the map within the encasement, which was assembled and tested at NIST in August and September and then transported to the Library and hoisted through a second-floor Jefferson Building window. Installation and final testing were completed the end of October.

The hermetically sealed encasement includes valves for the replacement of oxygen with argon gas. (Oxygen reacts with and degrades organic material such as the map's paper and ink.) The encasement contains monitoring devices to measure internal environmental conditions. The seals are expected to last a minimum of 20 years.

The Waldseemüller Support Fund, established by Virginia Gray and the Gray family in memory of Martin Gray, provided funding for the design and fabrication of the map encasement. The Alcoa Company, the world's largest aluminum producer, donated the monolithic aluminum blocks from which the encasement base and frame were machined. The Alcoa Foundation provided funds to help fabricate the encasement and enable the Library to incorporate the needed environmental monitoring capabilities. ◆

This detail of the map shows an image of explorer Amerigo Vespucci.

Jay Kislak the Collector

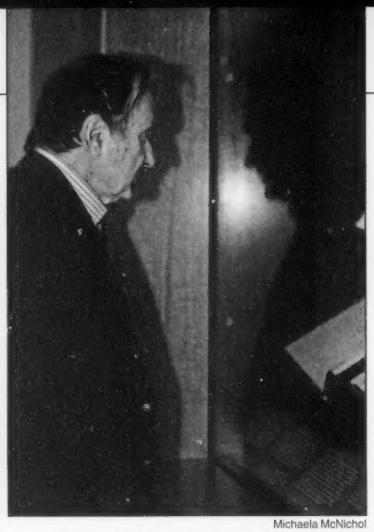
"Collecting, for me, has always been an adventure, a journey of exploration," says Jay Kislak in an introductory note to a new book that accompanies the "Exploring the Early Americas" exhibition. "Even after so many years," he wrote, "the excitement of new discovery remains strong." He goes on to explain how he got into collecting, the different paths he took along the way and why he thought the collection should ultimately be placed in the Library of Congress:

"Like the route of an explorer, the path of the collector is almost never a straight line. Rather, the collector's path winds across boundaries—of geography, language, time, discipline and artistic medium. ... Collecting has revealed [to me] many different ways of perceiving the world. ...

"When I first moved from New Jersey to South Florida in the early 1950s, I just wanted to learn more about my new home. I started reading about the history of Florida and the surrounding regions—the Caribbean, Latin America and what is now the southeastern United States. ...

"The people and cultures of Florida and the circum-Caribbean region have remained the primary focus of this collection. Over the years, maps have always held a special role. Certainly one of the high points of our collecting was our acquisition of the 1516 Waldseemüller Carta Marina, the first printed nautical chart of the entire world. The opportunity to see this great map married to its partner—Waldseemüller's famous 1507 map, called 'America's birth certificate'—is one of many rewarding experiences of donating our collection to the Library of Congress. ...

"The collection is now at home in its ideal setting and context. We know that here, at the Library, the materials in the collection will be conserved as they should be for generations to come."



Michaela McNichol

Jay Kislak views the exhibition that he made possible.

Jay I. Kislak was born in Hoboken, N.J., and received a degree in economics from the Wharton School of Finance at the University of Pennsylvania in 1942. After serving as a naval aviator in World War II, he joined the real estate brokerage and mortgage banking business started by his father in 1906. He began his collection some 50 years ago after moving from New Jersey to South Florida, where he formed the J. I. Kislak Mortgage Corporation in Miami. What began with books and maps to hang on his walls grew to some 3,000 items of historical importance. He and his wife, Jean, an art historian and consultant, continue to travel the world amassing items for their collections.

Titled "The Jay I. Kislak Collection at the Library of Congress," the book provides a broad introduction to Kislak's gift to the Library. In 10 richly illustrated chapters, it examines in detail more than 900 items from the collection that show the extensive range of the collector's vision. The 235-page hardcover book with 347 illustrations is available for $50 in the Library's Sales Shop, Washington, D.C., 20540-4985. Credit card orders are taken at (888) 682-3557, or shop on the Internet at **www.loc.gov/shop/**. ◆

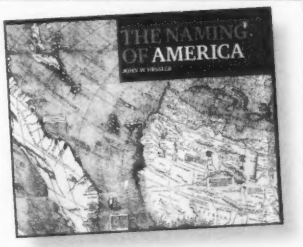
Helen Dalrymple is a retired Library employee and the former editor of the Library of Congress Information Bulletin.

"The Naming of America"

More than 500 years after its creation, Martin Waldseemüller's 1507 World Map—the first map to display the name "America"—continues to fascinate cartographers, historians and those interested in the nation's founding and the mapping of the globe. Acquired by the Library of Congress in 2003, the map is the subject of a new book, "The Naming of America" by John W. Hessler.

Published by the Library of Congress in association with London-based fine-art publisher D Giles Limited, "The Naming of America" tells the story behind the map's creation in 16th-century France and rediscovery more than 300 years later in the library of Wolfegg Castle in Germany. Of the 1,000 originally printed, it is the only copy known to survive.

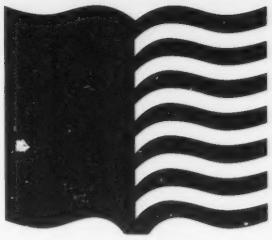
Produced in 12 sheets, the 1507 map represents the continents of North and South America separated from Asia by the Pacific Ocean. The book shows the composite view and features the first sheet-by-sheet color facsimile. The book also includes a completely new translation of and commentary by Hessler to the "Cosmographiae Introductio," the seminal cartographic text by Waldseemüller and Matthias Ringmann that is thought to have originally accompanied the World Map. Together the 1507 map and the "Cosmographiae Introductio" occupy a crucial place in history, between the discovery of the New World by Columbus in 1492 and the birth of the scientific revolution with Copernicus in 1543.



Currently on display in the Library's Thomas Jefferson Building in a sealed, oxygen-free encasement, the Waldseemüller map is the cornerstone of a new exhibition, "Exploring the Early Americas." It allow visitors to interact virtually with the 1507 map and other artifacts.

Hessler is a member of the Collections Management Team in the Library's Geography and Map Division. He has published extensively on the history of mathematical and planetary cartography and is the author of several articles on the Waldseemüller map.

"The Naming of America," a 128-page hardcover book with 40 color illustrations, is available for $24.95 in the Library's Sales Shop, Washington, D.C., 20540-4985. Credit card orders are taken at (888) 682-3557 or shop on the Internet at **www.loc.gov/shop/**. The publication can also be obtained in the U.S. from the Antique Collectors' Club (800-252-5231, orders@antiquec.com). ◆



LIBRARY OF CONGRESS

IN THE NEWS

By ERIN ALLEN

On Dec. 13, 2007, the Library debuted a new, continuing exhibition, "Exploring the Americas," which features items from the Jay I. Kislak Collection, and Martin Waldseemüller's 1507 World Map—the first document of any kind to use the word "America." *(See story on page 3.)*

Cathryn Keller, in a special to **The Washington Post**, said that "despite its low-key opening and perhaps because of its modest scale, the show is not only accessible but surprisingly moving and powerful."

Other outlets running news of the exhibition were the **Miami Herald, Atlanta Journal-Constitution, Richmond Times-Dispatch, Waco Tribune-Herald, Dayton Daily News, Rocky Mount** (N.C.) **Telegram, Daily Advance** (N.C.), **Springfield** (Ohio) **News-Sun, Morning Call** (Pa.), **AXcess News, Washington DC Convention and Tourism Corporation, dcist blog** and Web sites **About.com, palmbeachpost.com, hollandsentinel.com, artknowledgenews.com** and **floridatrend.com**.

• Several outlets ran news of the Waldseemüller map and its hermetically-sealed glass and aluminum encasement built by the National Institute of Standards and Technology. *(See story on page 9.)* They included the **Associated Press, Oklahoman, MX** (Australia), **Fort Worth Star-Telegram, Pittsburgh Post-Gazette, BBC News, National Geographic News, Christian Science Monitor, National Post** (Canada) and Web sites **allheadlinenews.com, chinadaily.com, washingtonpost.com** and **physorg.com**.

In many of the articles, John Hébert, chief of the Library's Geography and Map Division, noted the surprising accuracy of the map. "It's the first map to depict a separate and full western hemisphere with the two oceans that will become the Atlantic and the Pacific," he told **Agence France Presse**.

David Alexander of **Reuters** focused on Waldseemüller's "misgivings about what he had done," (the mapmaker named the continent after Amerigo Vespucci). He named the landmass "Terra Incognita" on a chart produced six years later. According to Hébert, it is possible that the power of politics between Spain and Portugal played a role in the reversal.

New York Times reporter Wyatt Mason said that Waldseemüller was misled into believing that Vespucci had actually discovered the area before Columbus but later must have "wised to his own credulity."

Roll Call reporter Emily Yehle said the exhibition overall "looks like any other at first glance. The difference is the unobtrusive kiosks, which let visitors look at the those same objects much more closely." She went on to describe the Library's larger, interactive visitors experience—scheduled to open in April 2008—that will include the "Exploring the Early Americas" exhibition.

• On Jan. 10, the Library announced a cooperative agreement with Microsoft Corp. to create a new experience for visitors through interactive kiosks within the Jefferson Building and Web-accessible applications. The joint technology initiative will deliver electronically the Library's immense collection of historical artifacts to patrons. It will allow unparalleled and immersive interactive experiences that will bring the institution's vast historical collections and exhibitions to life—on-site and online—through the upcoming **myLOC.gov** Web site.

Noting the Microsoft announcement were **Government Computer News, Associated Press, The Salt Lake Tribune, Seattle Times, Seattle Post-Intelligencer, St. Petersburg Times, San Jose Mercury News, Washington Examiner**, Web sites **infoworld.com, itworld.com, CNNMoney.com, enews20.com, Digital Media Wire, pcworld.com, washingtonpost.com, fcw.com, computerworld.com** and **g4tv.com**.

• Technology also plays a large role in the Library's preservation efforts. Annually Librarian of Congress James H. Billington selects 25 films that are "culturally, historically or aesthetically" significant to be safeguarded for all time. Thanks to the newly-opened Packard Campus for Audio-Visual Conservation Center in Culpeper, Va., which employs state-of-the-art equipment, these movies will be "preserved for future generations to enjoy." Announced in December, the Librarian's 2007 selections to the National Film Registry included "Bullitt," "Close Encounters of the Third Kind," "Grand Hotel," "Oklahoma!" and "12 Angry Men." *(See story on page 12.)*

"The films selected for inclusion in the list aren't necessarily the 'best' or most popular films made, but are selected because of their artistic character, their historical significance or their reflection of both the good and bad sides of the American culture," said Brooks Boliek of the **Hollywood Reporter.**

Many outlets picked up on one of the more unusual selections—a home movie titled "Our Day," recorded in 1938 by Wallace Kelly. The film offers "exceptional images of small-town Southern life, ones that counter the stereotype of impoverished people eking out a living during the Depression."

Stories about the Librarian's film selection also ran in the **Associated Press, CNN, Daily Variety, New York Observer, New York Times, Chicago Sun Times, Newsday, Philadelphia Enquirer, VNU Entertainment News Wire, WENN Entertainment News Wire, Broadcast News, Fort Wayne Journal-Gazette, Grand Rapids Press, The Star-Ledger** (New Jersey), **Buffalo News, The Providence Journal, Ventura County Sunday Star, Honolulu Advertiser, The Courier-Journal** (Kentucky), **Hindustan Times, Voice of America** and Web sites **washingtonpost.com, nymag.com, contactmusic.com, zap2it.com, about.com** and **ew.com (Entertainment Weekly)**.

Canadian outlets that picked up the film story included **The Standard, The Calgary Herald, CBC News, National Post, The Gazette, Times Colonist, Vancouver Province, Toronto Star** and **The Chronicle Herald**. ◆

Erin Allen is a writer-editor in the Library's Public Affairs Office.

National Film Registry 2007

Librarian Adds 25 Titles to Film Preservation List

Librarian of Congress James H. Billington has named 25 motion pictures—classics from every era of American filmmaking—to the National Film Registry of the Library of Congress, including "Bullitt," "Close Encounters of the Third Kind," Grand Hotel," "Oklahoma!" and "12 Angry Men."

The selections were made as part of a program aimed at preserving the nation's movie heritage. Under the terms of the National Film Preservation Act of 1992, each year the Librarian of Congress, with advice from the National Film Preservation Board, names 25 films to the National Film Registry to be preserved for all time. The films are chosen because they are "culturally, historically or aesthetically" significant. This year's selections bring to 475 the number of motion pictures in the registry.

"Even as Americans fill the movie theaters to see the latest releases, few are aware that up to half the films produced in this country before 1950—and as much as 90 percent of those made before 1920—are lost forever," said Billington. "The National Film Registry seeks not only to honor these films, but to ensure that they are preserved for future generations to enjoy."

With the passage of decades, more and more films are vanishing due to deterioration of the nitrate stock on which older films were shot, or to the more recently discovered "vinegar syndrome," which threatens the acetate-based stock on which most motion pictures were reproduced.

Each year, hundreds of titles are nominated by the public, the National Film Preservation Board and the Library's Motion Picture Division staff to be on the list of National Registry films.

Under the terms of the National Film Preservation Act, Congress established the National Film Registry in 1989 and reauthorized the program in April 2005 when it passed the "Family Entertainment and Copyright Act of 2005" (Public Law 109-9).

"This legislation signifies great congressional interest in ensuring that motion pictures survive as an art form and a record of our times," Billington said.

Among other provisions, the law reauthorized the National Film Preservation Board, mandated that the Librarian and Board update the national film preservation plan (published in the mid-1990s) as needed, increased funding authori-

Above, Humphrey Bogart in "In a Lonely Place"; below, the Big Bad Wolf huffs and puffs in "Three Little Pigs," while Paul Henreid woos Bette Davis in "Now, Voyager."

Steve McQueen shows no mercy as rebellious San Francisco cop Lt. Frank Bullitt in the 1969 thriller "Bullitt."

zations for the private sector National Film Preservation Foundation, and amended Section 108(h) of U.S. Copyright Law, which enables libraries and archives to make works in their final 20 years of copyright protection accessible for research and education if the works are not already commercially available.

For each title named to the registry, the Library of Congress works to ensure that the film is preserved for future generations, either through the Library's massive motion- picture preservation program or through collaborative ventures with other archives, motion-picture studios and independent filmmakers. ◆

National Film Registry 2007 Additions

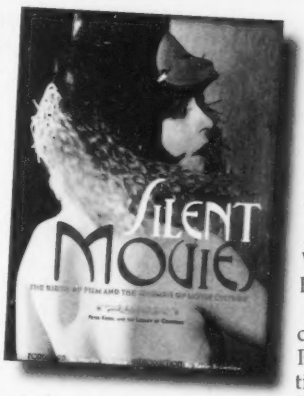
"Back to the Future" (1985)
"Bullitt" (1968)
"Close Encounters of the Third Kind" (1977)
"Dance, Girl, Dance" (1940)
"Dances With Wolves" (1990)
"Days of Heaven" (1978)
"Glimpse of the Garden" (1957)
"Grand Hotel" (1932)
"The House I Live In" (1945)
"In a Lonely Place" (1950)
"The Man Who Shot Liberty Valance" (1962)
"Mighty Like a Moose" (1926)
"The Naked City" (1948)
"Now, Voyager" (1942)
"Oklahoma!" (1955)
"Our Day" (1938)
"Peege" (1972)
"The Sex Life of the Polyp" (1928)
"The Strong Man" (1926)
"Three Little Pigs" (1933)
"Tol'able David" (1921)
"Tom, Tom the Piper's Son" (1969-71)
"12 Angry Men" (1957)
"The Women" (1939)
"Wuthering Heights" (1939)

Silent Movies Are Subject of New Publication

From their birth in the 1890s with the earliest narrative shorts, through the full-length features of the1920s, silent movies have captured the American imagination. These artifacts of a fledgling industry continue to engage viewers 80 years after the release of "The Jazz Singer" starring Al Jolson, the first full-length feature film to incorporate synchronized dialogue and thereby herald the age of the "talkies."

In his new book, "Silent Movies: The Birth of Film and the Triumph of Movie Culture," Peter Kobel has created the definitive visual history of silent film. Published this month by the Library of Congress in association with Little, Brown & Co., this richly illustrated work draws on the Library's extraordinary collection of posters, paper prints, film stills and memorabilia—most of which has never been in print. More than 400 images capture the birth of film and the rise of such icons as Charlie Chaplin, Greta Garbo, Clara Bow and Rudolph Valentino.

"For more than a century, motion pictures have documented American life and culture," said Librarian of Congress James H. Billington. "The Library of Congress has been actively involved in preserving the history of cinema since 1893 when Thomas Edison's assistant, William Kennedy-Laurie Dickson, submitted the first copyright registration for a commercially distributed movie, which marked the beginning of the film industry in America. Today, the Library makes accessible to scholars and researchers the largest collection of films in the world."



With a foreword by legendary director Martin Scorsese and an introduction by filmmaker and film historian Kevin Brownlow, "Silent Movies" also looks at the technology of early film, the use of color photography and the preservation and restoration work being spearheaded by the Library of Congress and some of Hollywood's most important directors.

Peter Kobel is the former managing editor of Premiere magazine. He has written for The New York Times, the Los Angeles Times, the Wall Street Journal and Entertainment Weekly.

The book is dedicated to David W. Packard "in recognition of his support of film preservation at the Library of Congress." Packard is the benefactor of the Library's new Packard Campus for Audio-Visual Conservation in Culpeper, Va., which houses the Library's film and sound collections.

"Silent Movies," a 320-page hardcover book with 400 illustrations, is available for $45 in bookstores nationwide and in the Library's Sales Shop, Washington, D.C., 20540-4985, (888) 682-3557, **www.loc.gov/shop/**. ◆

Hollywood on Capitol Hill

'National Treasure' Features the Library

By ERIN ALLEN and SHERYL CANNADY

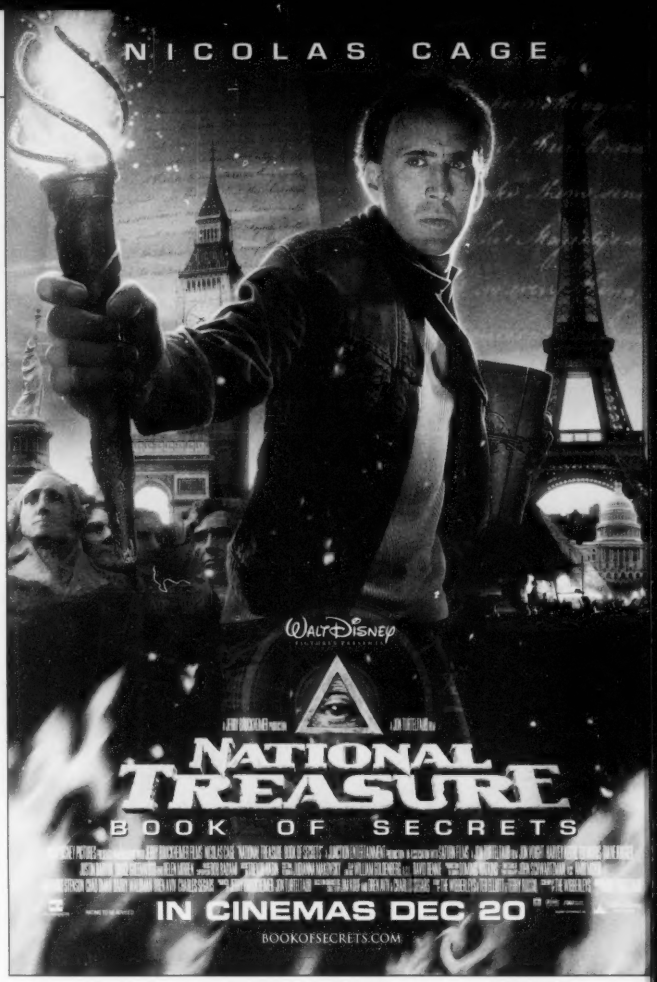
The Library of Congress plays a pivotal role in Walt Disney Pictures' new film, "National Treasure: Book of Secrets." Referred to as "NT2," this sequel to the hit 2004 film – in which the Library also appeared briefly – finds Nicolas Cage reprising his character as treasure-hunter Ben Gates. Gates attempts to clear his family name from conspiracy charges in the matter of Lincoln's assassination, and find the lost treasure of Cibola—all in just over two hours.

The Library's Main Reading Room, book stacks and other areas of the Thomas Jefferson Building provide a backdrop for several scenes while Gates and crew search for the "Book of Secrets." This fictional tome, for presidents' eyes only, holds the nation's top secrets. All told, the Library appears on screen for approximately 10 minutes.

Grossing about $400 million worldwide in the weeks following its Dec. 21 opening, the film was shot on location at the Library over two weekends in March and April. In managing the project, the Library's Office of Communications worked with Disney and 13 Library offices and divisions to facilitate the filming, which averaged 12 hours a day (5 p.m. to 5 a.m.). The Library's Office of Security and Emergency Preparedness conferred with the production team on matters pertaining to the Library's tight security procedures. The Collections Access, Loan and Management Division was also an important player in staging the scenes in the Main Reading Room and book stacks.

Lighting the awe-inspiring Main Reading Room was challenging. A "china ball," a huge balloon with a giant light-bulb inside, floated overhead to shed light on the action. It took more than three hours to install and break down.

Director Jon Turteltaub, who described the Jefferson building as one of the most beautiful in the world, requested multiple takes at various angles. The production crew of some 100 people swelled with more than 50 extras.



The cast and crew returned on a blustery cold weekend in April to shoot additional scenes. A scene calling for FBI agents and police to sprint up the Jefferson Building's staircase was filmed on the West Front Driveway. Actor Harvey Keitel (reprising his role of agent Peter Sadusky) was on set that night.

Library staffers who had the opportunity to preview the film at Washington's Uptown Theater on Dec. 17 applauded the lines uttered by actor Bruce Greenwood (playing the U.S. President): "Where else would you find a book? In the Library of Congress." They also had the opportunity to view the "Book of Secrets" prop, on loan from Disney.

The secret (and fictional) XY section of the stacks in the Main Reading Room, at left, holds an even-more secret compartment purported to contain the "Book of Secrets." But the compartment is empty!

Photos by Matt Raymond

Matt Raymond

The Library's Main Reading Room in the Jefferson Building is the set for an evening shoot of one of the film's suspenseful escape scenes. A technician adjusts the makeup on actor Harvey Keitel as a crowd of uniformed extras lines up behind him.

NT2 in the News

The film, a box-office success, received much media attention. **USA Today** reporter Anthony Breznican spoke with Cage about the various historical locations featured in the move. Of the Library, he said, "That is a spectacular and imposing building. It really takes your breath away at the grandeur and the size. [The Library can] awe you and overwhelm you."

Elizabeth Brotherton of **Roll Call s**poke to Matt Raymond, the Library's director of communications, regarding the accuracy of the movie's portrayal of the Library. "There is a level of authenticity," he said. However, exceptions include the classification system and access to the stacks. The "Book of Secrets" is found under the classification of XY, which does not exist. (There is an X, for pamphlets and ephemeral materials). And the stacks are off-limits to the public.

"Our mantra was, 'It's a movie,'" said Raymond, who hopes the film will

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Michaela McNichol

The Library on the Big (and Small) Screen

By ABBY YOCHELSON

The Library of Congress collects and preserves films and television broadcasts, but over the years it has also played a role on the big and small screen.

In addition to "National Treasure" and "National Treasure: Book of Secrets," several movies dating back to the silent film era have included exterior and interior shots of the Library's Thomas Jefferson Building.

A short, silent film titled "Filial Love" (1912) shows a young boy disembarking at Union Station and walking up to the Neptune Fountain in front of the Jefferson Building to wash and refresh himself before continuing his search for President Taft (purported to be his father). The film was made just 15 years after the Jefferson Building opened in 1897.

"Born Yesterday" (1951), starring Judy Holliday, William Holden and Broderick Crawford, and the 1993 remake of this comedy, with Melanie Griffith, Don Johnson and John Goodman, feature the Great Hall and Main Reading Room. Griffith reads from de Tocqueville's "Democracy in America," gets confused by the vocabulary and is directed to an unabridged dictionary in the reading room. She exclaims that her first apartment was smaller than that book.

While Griffith came to the Library to film her scenes, actress Reese Witherspoon was edited into "Legally Blonde II" (2003). Through the wonders of technology, her character, attorney Elle Woods, appears in a scene set in the Main Reading Room, where she is seen furiously researching the legislative process.

"The Thief" (1952), starring Ray Milland and Grace Kelly, is an intriguing film with no dialogue, just background sounds and music. Milland plays a scientist filming top secret documents at the Atomic Energy Commission and passing them to the enemy at a drop point in the Main Reading Room. In one scene, he hides the miniature microfilm behind Library reference books; in another scene, he stashes it in the old card catalog (later replaced by an online computer catalog).

Arguably the most famous film with scenes set in the Main Reading

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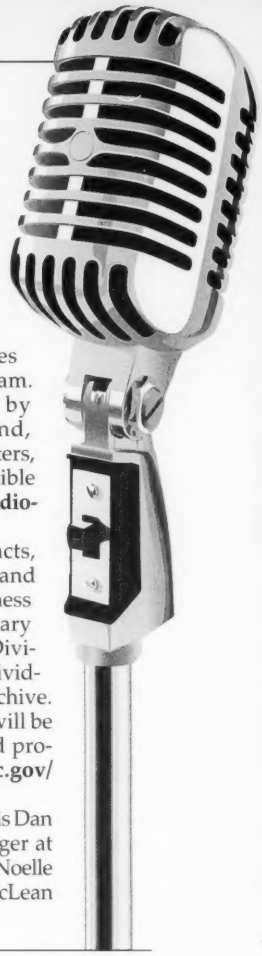


On the Air

Radio Series Features Library Concerts

The Library of Congress Music Division, WETA-FM and CD Syndications have launched a 13-week classical music radio series slated for broadcast nationwide. Bill McGlaughlin, creator and host of the Peabody Award-winning program "Saint Paul Sunday Morning," hosts "Concerts from the Library of Congress," which features excerpts from past performances held in the Library's historic Coolidge Auditorium.

The series, which began on Nov. 5 on WETA 90.9 FM, has featured artists such as Joshua Bell, András Schiff, the Beaux Arts Trio, Stephen Isserlis, the Borromeo Quartet, Barry Douglas and Camerata Ireland, Luciana Souza and the Venice Baroque Orchestra with Giuliano Carmignola.

The new series marks a return to the Library's distinguished broadcasting tradition of more than eight decades. Concerts of the 1925 Coolidge Auditorium season were broadcast by the Naval Broadcasting Service. In 1930, the five-year-old National Broadcasting Company began trial broadcasts for the Library from its studios in New York. With the 1933 season, Library concerts were aired regularly over the NBC and CBS networks, drawing a national audience for chamber music and beginning a remarkable run of weekly broadcasts that would last more than 60 years. "Concerts from the Library of Congress" aired internationally during the 1990s, with syndication by Radio France, Radio Netherlands, Italy's RAI Tre and national networks in Australia, New Zealand and Russia.

Listeners will also have the chance to visit the treasure vaults of the Library's Music Division in a special online series of companion packages for each program. Original manuscripts and sketches by J.S. Bach, Mozart, Beethoven, Copland, Gershwin and many others, as well as letters, photographs and memorabilia, are accessible on the Library's Web site at **www.loc.gov/radio-concerts/**.

Offering unique documents and artifacts, such as Paganini's private pocket diary and a handwritten 1765 account of an eyewitness interview with a 9-year-old Mozart, Library curators capture a glimpse of the Music Division's vast collections. With millions of individual items, it is the world's largest music archive. Audio and video excerpts of the concerts will be included, as well as podcasts for selected programs from the Library's site at **www.loc.gov/podcasts/**.

The executive producer of the radio series is Dan DeVany, vice president and general manager at WETA-FM. Producers are Vic Muentzer and Noelle Morris from CD Syndications and Anne McLean from the Library of Congress. ◆

Collection Protection

Fire Recovery Information Available Online

In response to the fires in Southern California and the resulting damage to personal and public collections, the Library of Congress has updated its preservation Web page on emergency care.

Information about whom to contact for guidance, as well as how to protect and salvage collections and where to go for supplies and aid can be found at "Fire Recovery for Collections," **www.loc.gov/preserv/emergprep/fire.html** or at "Emergency Preparedness: Introduction," **www.loc.gov/preserv/emergprep/prepare.html**.

In addition to destroying collections, fire can also damage them significantly. Collections can be scorched, singed, embrittled, discolored or soiled by soot and smoke. Water used to extinguish fires can cause staining, discoloration and ink or color "bleeding." Water from hoses and sprinkler systems can cause some materials to stick together, as well as germinate mold growth. Normally, the Library of Congress recommends that collection salvage be left to experts such as conservators or commercial salvage firms specializing in the field. These experts understand the nature of materials, and know which types of collection items might be damaged even further by well-intended but misguided salvage attempts.

The Library can direct people to various places for help, such as the American Institute for Conservation's Web site for "Finding a Conservator" and the Heritage Preservation Foundation's emergency-resources page.

In addition, the Library of Congress engages in training and research projects to advance emergency mitigation. For instance, Library staff members occasionally offer salvage training, and the Library's scientific research laboratory assesses various salvage and fire-suppression systems. Also, the Library's Web site has video demonstrations of collection salvage techniques for water-damaged materials.

For protection of collections, including its own, the Library advocates a well-developed "Continuity of Operations Plan" that addresses preservation and emergency planning, mitigation, response, recovery and salvage of collections. The Library also supports the spirit of the "MayDay Initiative," created by the Society of American Archivists, which promotes awareness of emergency mitigation activities each May.

For more information, visit the Library of Congress Preservation Directorate's site at **www.loc.gov/preserv/**. ◆

Preserving Digital Images

Library Collaborates with Xerox to Test Format

As part of the Library of Congress's mission to ensure that America's history and heritage are available and accessible for generations to come, the Library and Xerox Corp. are working together on a project to develop better ways to store, preserve and access treasured digital images. The collection includes such images as a panorama of San Francisco after the 1906 earthquake, a photograph of Abraham Lincoln taken four days before he was assassinated and a picture of the Wright brothers' first flight at Kitty Hawk.

The two organizations are studying the potential of using the JPEG 2000 format in large repositories of digital cultural heritage materials such as those held by the Library and other federal agencies. The eventual outcome may be leaner, faster systems that institutions around the country can use to store their riches and to make their collections widely accessible.

The project, designed to help develop guidelines and best practices for digital content, is especially relevant to the Library's National Digital Information Infrastructure and Preservation Program, which has been working with several other federal agencies on digitization standards.

The trial will include up to 1 million digitized, public domain prints, photographs, maps and other content from the Library's extraordinary collections. Scientists in the Xerox Innovation Group will work with these materials to create an image repository that they will use to develop and test approaches for the management of large image collections.

The images to be used from the Library's collection are already digitized (primarily in TIFF format), but JPEG 2000, a newer format for representing and compressing images, could make them easier to store, transfer and display. According to Michael Stelmach, manager of Digital Conversion Services in the Library's Office of Strategic Initiatives, JPEG 2000 holds promise in the areas of visual presentation, simplified file management and decreased storage costs. It offers rich and flexible support for metadata, which can describe the image and provide information on the provenance, intellectual property and technical data relating to the image itself.

Xerox scientists will develop the parameters for converting TIFF files to JPEG 2000 and will build and test the system, then turn over the specifications and best practices to the Library of Congress. The specific outcome will be development of JPEG 2000 profiles, which describe how to use JPEG 2000 most effectively to represent photographic content as well as content digitized from maps. The Library plans to make the results available on a public Web site.

"Much of the world's knowledge and creativity are stored in digital formats. Applying Xerox's expertise in digital imaging to the problem of preserving the nation's treasured images is a great example of how industry and government can harness their individual strengths to solve a pressing issue," said Sophie Vandebroek, president of the Xerox Innovation Group and the company's chief technology officer.

The Library's work follows on the success of previous work with Xerox to create a JPEG 2000 profile for newspapers as part of the National Digital Newspaper Project, whose Web site, Chronicling America, is at **www.loc.gov/chroniclingamerica/**.

Robert Buckley, the Xerox research fellow who coordinated Xerox's work on the project, helped establish the JPEG 2000 format. Buckley will also oversee Xerox's contributions to the new project.

The Library's Digital Preservation Program (**www.digitalpreservation.gov**) is working with more than 90 other organizations to collect and preserve the nation's cultural heritage, much of which now exists only in digital formats. ◆

Global Partners in Project to Enhance VIAF

The Library of Congress, the Bibliothèque nationale de France, the Deutsche Nationalbibliothek and Online Computer Library Center (OCLC) have signed a memorandum of understanding to extend and enhance the Virtual International Authority File (VIAF), a project that virtually combines multiple name-authority files into a single name-authority service.

Building on a previous proof-of-concept research project by the Library, the Deutsche Nationalbibliothek (the German national library) and OCLC, the new agreement adds the Bibliothèque nationale de France (the French national library) as a principal partner in VIAF and will lead to the inclusion of content from name authority files maintained by the Bibliothèque nationale de France.

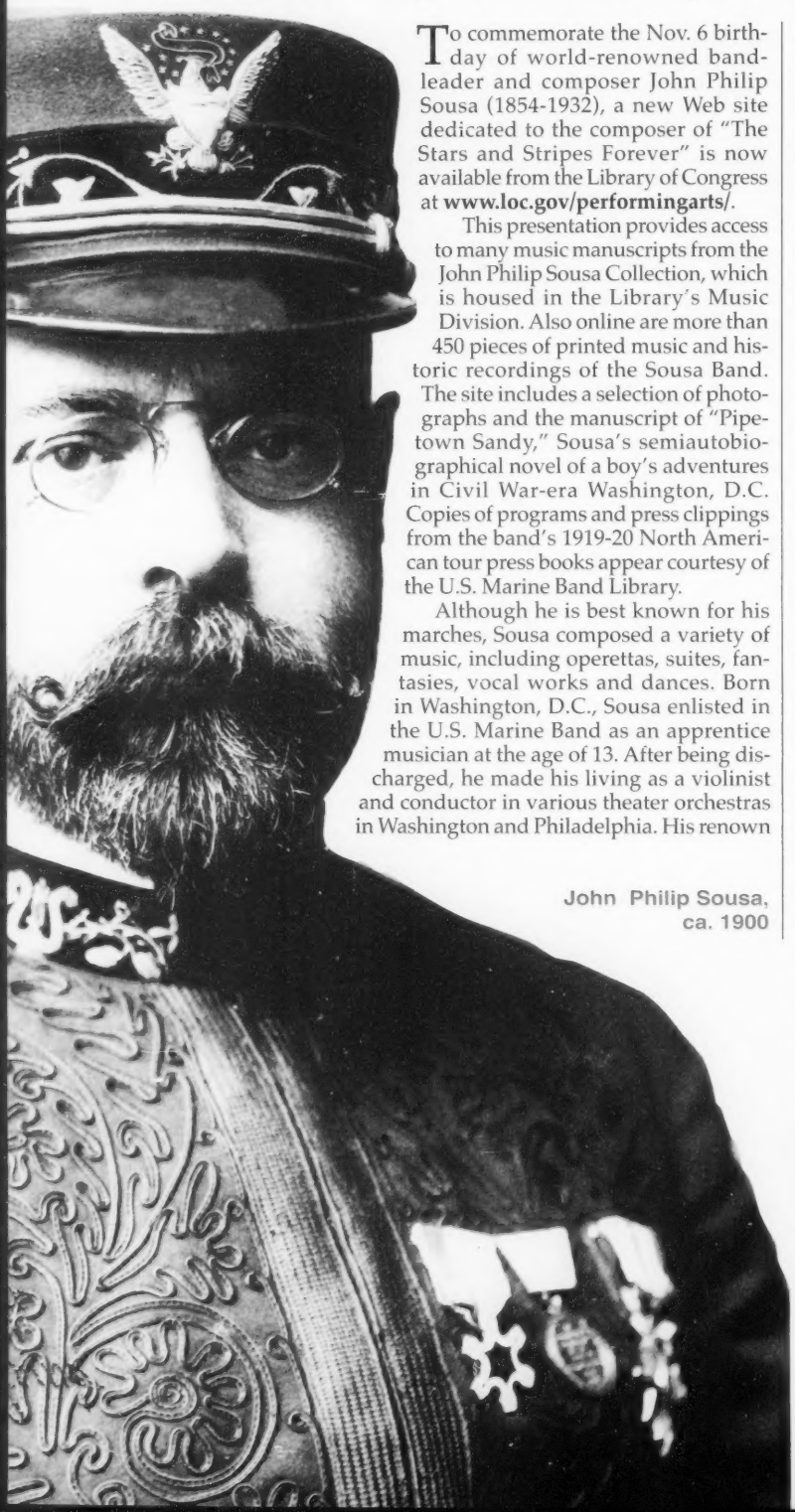
The French name authority records will be added to the existing VIAF files built from authority data from the Deutsche Nationalbibliothek and the Library of Congress. VIAF's matching routines were developed by OCLC research.

The long-term goal of the VIAF project is to include authoritative names from many libraries into a global service that will be freely available via the Web to users worldwide. The addition of content from Bibliothèque nationale de France represents the initial step in expanding the scope of VIAF. The newly signed agreement also provides a framework for adding more authority files from other agencies over time.

VIAF represents a significant step toward interoperability among library bibliographic agencies. By linking disparate names for the same person or organization, VIAF will in the near-term provide a convenient means for a wider community of libraries and agencies to better repurpose bibliographic data produced by libraries in English-, French-, and German-speaking communities, and is expected to provide the same advantages to a wider assortment of language communities in the years to come. ◆

'The March King'

John Philip Sousa Subject of New Web Site



John Philip Sousa, ca. 1900

To commemorate the Nov. 6 birthday of world-renowned bandleader and composer John Philip Sousa (1854-1932), a new Web site dedicated to the composer of "The Stars and Stripes Forever" is now available from the Library of Congress at **www.loc.gov/performingarts/**.

This presentation provides access to many music manuscripts from the John Philip Sousa Collection, which is housed in the Library's Music Division. Also online are more than 450 pieces of printed music and historic recordings of the Sousa Band. The site includes a selection of photographs and the manuscript of "Pipetown Sandy," Sousa's semiautobiographical novel of a boy's adventures in Civil War-era Washington, D.C. Copies of programs and press clippings from the band's 1919-20 North American tour press books appear courtesy of the U.S. Marine Band Library.

Although he is best known for his marches, Sousa composed a variety of music, including operettas, suites, fantasies, vocal works and dances. Born in Washington, D.C., Sousa enlisted in the U.S. Marine Band as an apprentice musician at the age of 13. After being discharged, he made his living as a violinist and conductor in various theater orchestras in Washington and Philadelphia. His renown as a composer, conductor and arranger grew, and in 1880 he was appointed leader of the U.S. Marine Band, known as "The President's Own," a position he held until 1892.

After leaving the Marine Band, he formed his own professional concert band, which employed some of the finest musicians of the day, including Herbert L. Clarke on cornet, Arthur Pryor on trombone and Maud Powell on violin. Known throughout the world as "The March King," Sousa traveled with his band to entertain people around the country. He and his musicians traveled around the world as well, promoting American music everywhere they went.

Sousa died after a rehearsal of the Ringgold Band in Reading, Pa., on March 6, 1932. He was buried at Congressional Cemetery in Washington, D.C.

On Dec. 11, 1987, President Ronald Reagan signed a law designating Sousa's "The Stars and Stripes Forever" as the national march of the United States. The first recording of this famous march was made in 1897 by the company of the inventor of the 78-rpm gramophone disc, Emile Berliner (whose papers are in the Library of Congress (**http://memory.loc.gov/ammem/berlhtml/**). The recording was selected for inclusion on the National Recording Registry list in 2002 (the registry's inaugural year).

John Philip Sousa began donating his music manuscripts to the Music Division of the Library of Congress in 1914. Over the years, Sousa family members and others have presented additional Sousa-related materials to the Library. The John Philip Sousa Collection now contains approximately 10,000 items, including music and literary manuscripts, printed music, photographs and business records of the Sousa band. John Philip Sousa IV, the composer's great-grandson, continues to enrich the collection with additional research materials.

Also housed in the Sousa Collection is "The Library of Congress March," an unpublished work written in 1932, the year of Sousa's death. Loras Schissel, a Music Division specialist and Sousa authority, directed his own band, The Virginia Grand Military Band, in the premiere performance of the Library's march on May 6, 2003, as a special tribute to Library benefactor John W. Kluge, on the eve of the opening of the John W. Kluge Center at the Library of Congress *(See Information Bulletin, June 2003.)* Sousa's great-grandson attended the event. ◆

Flying the Hump

China-Burma-India War Stories Online

A special series of narratives from World War II's China-Burma-India Theater has recently debuted on the Web site of the Library's Veteran's History Project at **www.loc.gov/vets/**.

The presentation gives voice to daring pilots who "flew the hump" of the Himalayas, freewheeling guerrilla fighters who came to be known as Merrill's Marauders, dedicated nurses who fended off amorous advances and crafty intelligence agents who cut deals with natives.

The narratives include the story of Charles Evans, a newly graduated air cadet who flew a P-40 in a pursuit group that monitored the skies over New England. Evans served with legendary pilot Philip Cochran, the model for Milton Caniff's comic strip character Flip Corkin. Said Evans, "It was a time for me of urgent effort, sometimes terror, at other times utter boredom, and occasionally unmatched exhilaration."

Also chronicled is the story of Geraldine "Gerry" Boock, a 1944 nursing school graduate who volunteered for overseas duty, landing in Calcutta after six weeks at sea. "When you work in an Army hospital," said Boock, "you feel like the whole world is wounded, because that's all you see all day."

The presentation also recounts the experience of David Quaid, a news cameraman who documented the war on film for the Signal Corps. Quaid sought out the front lines, first working with the legendary general Vinegar Joe Stilwell and then connecting with Merrill's Marauders. His collection includes a lengthy audio interview and his own video history of the Marauders, complete with some of his own footage and interviews with surviving comrades.

Bob Patrick, director of the Veterans History Project, hopes the program will inspire people to interview veterans in their family or community. "It's particularly imperative that we preserve the recollections of our World War II generation."

More than a dozen sets of individual collections—comprising interviews, letters, photographs and written memoirs—have been featured on the Veterans History Project Web site. Past themes include Asian-Pacific Americans, D-Day, prisoners of war, female veterans, military medicine, spies and African-American veterans. Companion sites to the project's two books, "Forever a Soldier" and "Voices of War," can be viewed on the "Experiencing War" section of **www.loc.gov/vets/**. The books can be purchased online through the Library Shop at **www.loc.gov/shop/** or by credit card at (888) 682-3557. ◆

SLU Joins 'Teaching with Primary Sources' Partnership

The Library of Congress has made a grant to Southeastern Louisiana University to join a program designed to encourage the educational use of the Library's vast collections of online primary source materials.

Librarian of Congress James H. Billington and Sen. Mary Landrieu (D-La.) presented the $300,000, three-year grant to Southeastern President Randy Moffett during a news conference held on the Southeastern Louisiana University campus.

"The Library of Congress is an educational resource for the nation, and we are glad to have Southeastern Louisiana University join our network of Teaching with Primary Sources partners," said Billington. "The Library's Educational Outreach experts look forward to working with Southeastern on this exciting program."

Teaching with Primary Sources (**www.loc.gov/teachers/tps/**) fosters collaborations between the Library of Congress and the educational community. The program works through an educational consortium of schools, universities, libraries and other institutions to help teachers make use of the Library of Congress's collection of digitized primary sources.

"I am very pleased and proud to see this grant come to Southeastern Louisiana University," Landrieu said. "As we know, Southeastern has one of the finest teaching preparation programs in the nation, so it's quite fitting that it be the first university in the South selected for this prestigious program."

"This program, Teaching with Primary Sources, meshes quite well with Southeastern's ongoing educational outreach programs in area school systems," Moffett said. "The grant will allow us to work closely with these systems and their teachers in professional development programs designed to enhance the quality of educational content in schools. The Library of Congress's vast collections, especially its digital primary sources, are a valuable and relatively untapped resource that our area's teachers can and will use in their classrooms."

Diane Allen, dean of Southeastern's College of Education and Human Development, said the grant will allow Southeastern to provide professional development opportunities for teachers in a wide array of disciplines. Over the next several years, she said, Southeastern will provide workshops, seminars, graduate courses, distance learning opportunities and mentoring to teachers.

Other institutions that are part of the Teaching with Primary Sources consortium are: Metropolitan State College of Denver, the University of Northern Colorado, Barat Educational Foundation, DePaul University, Eastern Illinois University, the Federation of Independent Illinois Colleges and Universities, Governors State University, Illinois State University, Loyola University of Chicago, Southern Illinois University in Carbondale and Edwardsville, Quincy University, the Center on Congress at Indiana University, California University of Pennsylvania, Waynesburg College and the Northern Virginia Partnership. ◆

A Window on American Art

Symposium Focuses on J&R Lamb Studios

By ELIZABETH TERRY ROSE

America's oldest continuously run decorative arts firm, J&R Lamb Studios, was honored Nov. 28 at a symposium sponsored by the Prints and Photographs Division in partnership with the Library's Center for Architecture, Design and Engineering.

Art and architectural historians and members of the design community assembled at the Library to discuss the Lamb Studios Archive, which comprises 150 years of company records and thousands of original artworks, including preparatory paintings for Lamb's famously influential stained-glass windows. The archive was acquired by the Library in 2003 and 2004.

Center Director C. Ford Peatross, who guided the archive to the Library, welcomed the audience in the Mary Pickford Theater. His introduction was followed by the first lecture of the day, an illustrated talk by this writer, curatorial assistant in the Center for Architecture, Design and Engineering, titled "Shepherding the Archive: Lamb at the Library."

This writer described the Lamb "conversation" thus far, giving brief histories of the Lamb family and firm. She also credited the many people who brought the archive to the Library of Congress as well as those on the Library's staff who worked to make the unprocessed collection more accessible. She invited the audience into the conversation, laying out the basic visual vocabulary with which discussions and inquiries could proceed.

"We are honored to safeguard, research and serve this amazing collection of paintings, each one both a historic document and a thrilling work of art," this writer said. "We are excited to share with the public the work we have done so far, encouraging more independent research. The more we talk about Lamb and the Lamb Archive, asking questions and seeking answers, the more we can all learn together, gaining a richer understanding of this important firm and its beautiful art," she added.

Donald Samick, from whom much of the collection was acquired, followed and explained the evolution of Lamb's aesthetics and business model over its 150 years. Samick started work at Lamb Studios as a young artist and is now the owner of the firm in partnership with his wife and fellow artist, Donna Samick. Samick said that Lamb's styles and successes were due not only to aesthetic and technical innovations but also to adroit readings of the ever-shifting national and global economy.

Barea Lamb Seeley, great-granddaughter of the studio's co-founder Joseph Lamb and one of the donors of the archive, was unable to attend but sent her son Timothy Seeley as family envoy. He spoke of his own appreciation of the family's artistic and historic legacy and then delivered his mother's remarks, which included girlhood memories of a Lamb art apprenticeship and her work researching and writing the book "Ella's Certain Window" about the Lamb family and its art.

Virginia Raguin of the College of the Holy Cross, distinguished stained glass and ecclesiastical art scholar, was the final speaker of the day. She placed the impact of Lamb's art into the larger context of decorative arts and captivated the audience with her observations of hidden allusions and parallels in Lamb's and its competitors' and contemporaries' art through the decades.

A highlight of the day-long symposium was a short walk to observe light shining through old and new Lamb stained glass windows, along with Tiffany and German glass, at St. Mark's Capitol Hill, an Episcopal church just behind the Library's Adams Building. The group was hosted there by former Congressional Research Service staffer Bert Cooper and his wife and fellow parishioner Mary. One Lamb window at St. Mark's, a depiction by Lamb artist Katherine Lamb Tait of the evangelist Mark in his symbolic lion form, is so admired by the congregation that it has become an emblem of the church.

Styles from the Lamb Studios range from the traditional to the modern. This design for one of a series of windows for Guardian Angel's Church in Detroit, Mich., between 1950 and 1975, dispenses with a physical depiction of Christ's mother Mary in favor of an illustration of varioius symbols depticting her titles. Lamb no. 261, Lamb Design Collection, Prints and Photographs Division

Opposite, this robust example of Lamb design is known as "Arts Education" (1927) and features depictions of drawing, painting, masonry, printing and sculpture. Lamb no. 1926, Lamb Design Collection, Prints and Photographs Division

DRAWING
PAINTING
SCULPTURE
ARCHITECTURE

Queen Elizabeth I is the subject of this illustration, from between 1950 and 1990, from a series of windows based on Hymn 243 from the 1940 Episcopal Hymnal. Lamb no. 1865, Lamb Design Collection, Prints and Photographs Division

At left, a rose window design from between 1950 and 1990 features the traditional Lamb of God at the center, but with contemporary professionals (architect, dentist, typist, housewife, construction worker, doctor, businessman and psychiatrist) within the petals of the rose. Lamb no. 1670, Lamb Design Collection, Prints and Photographs Division

A selection of art from the Library's Lamb Archive art was on display in the Prints and Photographs reading room at the end of the day so that symposium participants could appreciate firsthand the paintings and drawings that had inspired the symposium about a great old American art firm and an important new Library of Congress collection.

J&R Lamb Studios was founded in 1857, preceding and influencing the studios of both John LaFarge and Louis C. Tiffany. It continues to this day to produce ecclesiastical and other decorative arts. The Library's J&R Lamb Studios Archive includes business and family papers and nearly 2,500 preparatory and study sketches for stained-glass windows, murals, mosaics, furnishings, metalwork and interior architecture. The collection as a whole affords unique insights into changing aesthetics and artistic practices in the United States.

The Lamb sketches in the archive, created from the 1860s to the 1990s primarily for churches, synagogues and other sacred spaces, offer a rich body of information covering more than 100 years of material. The designs are of interest to those involved in decorative arts, architecture, religion, the Arts & Crafts Movement and the continuing revivals and survivals of Gothic and Neo-Gothic forms. The watercolors are also works of art in their own right.

The J&R Lamb Studios Archive can be searched online at **http://memory.loc.gov/pp/lambhtml/lambabt.html.** ◆

Elizabeth Terry Rose is curatorial assistant for architecture, design and engineering collections in the Library's Prints and Photographs Division.

Strickland v. Washington

Justice O'Connor Revisits Landmark Legislation

By LISA WHITE

In September 1981, Sandra Day O'Connor became the first woman to serve on the United States Supreme Court. Three years later, in 1984, Justice O'Connor authored the landmark decision *Strickland v. Washington 466 U.S 668 (1984)* granting defendants a right to appeal on the basis of inadequate representation.

In a keynote speech delivered on Nov. 7, 2007—23 years after the court's decision— Justice O'Connor suggested that the law should be revisited in order to repair some of the deficiencies related to this novel criminal procedure she helped create. Her speech was part of a conference titled "*Strickland v. Washington:* How Effective is the Right to the Effective Assistance of Counsel Standard?" held at the Library of Congress and sponsored jointly by the Law Library and the Constitution Project.

Kevin Long

Justice Sandra Day O'Connor

In Strickland the defendant (who had pleaded guilty to three counts of murder and other charges and was sentenced to death) challenged his sentence on the basis of inadequate representation by counsel at sentencing. The Supreme Court rejected his appeal, but did establish standards for "ineffective counsel" as required by the Sixth Amendment. A claim of ineffective counsel under the standards created by Strickland requires the defendant to establish that the counsel's performance was deficient, and that the errors made were serious enough to deprive the defendant of a fair trial.

According to O'Connor, the Strickland standards "do not answer all the questions that need to be answered." Moreover, the ideals of Strickland—protection against injustice arising from inadequate counsel—cannot be resolved solely by the identification of standards. She continued, "Some of Strickland's standards will survive … [but] making it work in today's situation will take significant new work." She suggested that the remedy may even require the Supreme Court to "give better shape to the scope of the Sixth Amendment right itself in the process."

"If I could wave a magic wand—and I can't, they didn't give me one at the court—I would have it create a merit selection for judges," said O'Connor.

She believes that a lack of legal aid for impoverished defendants and election of judges and advocates who were only arguing for the defense or for the prosecution are all factors that hampered the protections Strickland sought to establish. That, presumably, hampered justice—"the goal in any criminal case," O'Connor added.

According to O'Connor, the Strickland case is a rule-of-law issue. She described the rule of law as involving "legal principles, and a legal system and courts that can fairly and adequately and competently deal with and apply laws of the nation or state." She finds it "painful" that it is increasingly difficult to find a judge who can apply the law impartially, "free from threat of reprisals from the other two branches of government."

"I'm not sure we have that today in some states within the U.S … I have serious questions that [you] can end up with a truly independent judiciary in the face of partisan election of judges, where huge sums of money change hands."

It is not just an elected judiciary that raises concerns for Justice O'Connor. She believes that an imbalance between prosecution and defense counsel is also a threat to justice.

"We need to do a better job of training lawyers … we need to set up an office of qualified lawyers for the public and pay them what they deserve," she said.

Looking "across the pond" to the United Kingdom, Justice O'Connor observed that their system of solicitors and barristers (with barristers appearing in court and appearing both for the defense and the prosecution in different matters) provides a "level of courtesy among lawyers and in the court that we don't see." Ideally, O'Connor would like to "find a couple of jurisdictions that would be willing to set up offices of public lawyers" who would be equally remunerated and assigned to either the defense or the prosecution for each case.

When asked about her most important or lasting decisions. Justice O'Connor responded that Strickland "got into new territory." As for her legacy, she said, "let the historians figure that out."

Webcasts of the conference and other Law Library events are accessible at **www.loc.gov/law/news/webcasts.html.** ◆

Lisa White is a foreign affairs specialist in the Law Library.

Native American Sovereignty

Rep. Cole Upholds U.S. and Tribal Laws

By AUDREY FISCHER

Like many hyphenated Americans, Rep. Tom Cole (R-Okla.), a Native American, is used to having a foot in two worlds. But as both a member of Congress and the Chickasaw Nation, he is personally and professionally charged with upholding U.S. and tribal laws.

"As I have explained to my colleagues in Congress, if they swore to uphold the Constitution, then they have to accept Indian sovereignty under Article 1, Section 8," said Rep. Cole, who recently delivered the keynote address for the Library's month-long celebration of Native American Heritage Month.

"The American system, with all its flaws, is more sophisticated than other countries' as far as recognizing pre-existing rights of Native Americans," said Cole, who noted that tribal sovereignty pre-dates the U.S. government.

But, according to Cole, that is not necessarily a good thing if acceptance of tribal sovereignty is used to keep Native Americans outside the mainstream and deny them citizenship, as has been done in the past.

"Of course, in fairness, I must say that Native Americans do want to maintain their separate identity," observed Cole.

Cole, whose congressional district includes approximately 28,000 of the 42,000 members of the Chickasaw Nation, as well as members of other tribes, is keenly aware of the needs of his constituency. His friends and colleagues chide him good-naturedly about his election to Congress not being due to his being a Republican.

For his part, Cole is extremely proud of his Chickasaw heritage.

"You either are or you aren't [Chickasaw]," he said, referring to questions about how much or little Indian blood there is in his bloodline.

Cole gave the audience a brief history lesson that attests to the Chickasaw reputation as "ferocious warriors."

"We beat the Spanish conqueror de Soto in 1540 in Tupelo, Miss. We defeated two French armies in 1736 and 1737, and we fought with the English during the American Revolution."

Things did not go quite as well for the Chickasaw when they were "left alone with the Americans." Under a policy of "forced removal," the Chickasaw were relocated from Mississippi to Oklahoma.

"Historian Robert Remini, who has written about Andrew Jackson's Indian wars, told me that I wouldn't like his theory that the forced push further West may have saved the Chickasaw by giving them time to adapt," said Cole, who admitted that there might be some truth to that.

"There was genius in their ability to adapt," said Cole.

Cole enumerated several tribal members who have adapted by taking part in politics both inside and outside the tribal community.

"There's so much at stake. If you're a tribal member, your most important relationship is with the government."

Cole's great-aunt—a legend in the tribal community—was a guest of Theodore Roosevelt at the White House and slept in the Lincoln bedroom. His mother was the first Native-American woman in the Oklahoma state senate. He recently learned that Robert Tuttle, U.S. Ambassador to the United Kingdom, is a native Chickasaw.

"I shouldn't be surprised since we were negotiating with England before there was an America," Cole said.

On the subject of adapting to what he called "the collision between their world and European civilization," Cole related a story told to him by his great-aunt. She spoke of a member of the Southern Cheyenne tribe who observed that, just as many colors are found in nature, so should the red man co-exist with the white, black and yellow man. In his mind, "the Great Spirit must have wanted it that way."

"We must live together as Americans," added Cole, who also believes strongly in "the preservation of a unique political identity that pre-exists the government." ◆

Screen

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Room is the 1976 film, "All the President's Men," starring Robert Redford and Dustin Hoffman as Washington Post reporters Bob Woodward and Carl Bernstein. Hot on the Watergate trail, they come to the Library to find what books the White House has requested. (In reality, the Library does not give out that information). They are shown sitting at a desk, plowing through massive stacks of slips as the camera pans up to the dome of the reading room, showing the vast expanse of the circular room, making everyone below look like distant specks.

The Library, its staff and collections routinely appear on the small screen, on television news and in documentaries. However, in recent years the Library has made the foray into television popular culture, including game and reality shows.

The Library has been the answer on quiz shows such as "The Millionaire" and "Jeopardy." On April 24, 2000, the Library's 200th birthday, the Library of Congress was a category on "Jeopardy," with all questions in the group pertaining to the Library.

The penultimate episode of NBC's "Treasure Hunters," which aired in August 2006, prominently featured the Jefferson Building. The show tracked several teams as they traveled to historically significant locations in their quest for hidden treasure. Participants were filmed entering the Great Hall on the way to the Main Reading Room and its massive card catalog. They then searched the public stacks for one of three books, which in turn led to more clues and ultimately to the printing of a "treasure map" of the Battle of Baltimore during the War of 1812. When confronted with the task of navigating through the Library's vast resources, one contestant remarked, "I wished I had used my library more." ◆

Abby Yochelson is a reference librarian in the Library's Main Reading Room.

Promoting Literacy

Roy Serves Nation's Librarians and Native Children

By AUDREY FISCHER

Loriene Roy is passionate about improving literacy for Native American children. Her fervor began long before she became the current president of the American Library Association (ALA) and will continue long after.

"People say that the year after [the ALA presidency] I'll have 'trouble,' but I'm looking forward to returning to the schools," said Roy, referring to her work promoting literacy in the nation's tribal schools.

Roy, who is on the faculty of the School of Information at the University of Texas at Austin, is enrolled on the White Earth Reservation as a member of the Minnesota Chippewa Tribe. She recently spoke at the Library to launch a month-long celebration of Native American Heritage Month.

"I want to thank the Library of Congress for all that you do," said Roy. "We don't always hear about the work being done by the Library's staff, but you are it, with all the collections and services you provide."

Roy is "it" as far as being a voice for tribal children's access to books and reading. In 2000, she founded "If I Can Read, I Can Do Anything" to foster literacy in tribal schools while preserving Native-American culture. Today nearly 30 tribal schools in nine states are participating in the program, which brings books to indigenous children.

Kevin Long

Loriene Roy

"When Sarah Long became president of the American Library Association in 1999, she asked a number of people, "What do I do now?" said Roy. "I told her I'd like to serve native children through the tribal school libraries."

Roy attended one of Long's budget meetings and saw that $10,000 was earmarked for "literacy."

"I said I'd like some of that," said Roy, who was subsequently given half that amount to begin her quest to serve the more than 50,000 children living on tribal homelands.

"We used all but eight cents of it," she recalled. "We should have gone out and bought eight one-cent stamps," she joked.

People often ask Roy what Indian children like to read. She replies, "Any book a child would enjoy, a native child would enjoy—especially ghost stories."

With grants from ALA, the Department of Education, the Tocker Foundation and others, the organization has worked tirelessly to establish libraries in tribal schools and put books in the hands of students. The organization, which is continuing to establish partnerships, recently became a reading promotion partner of the Center for the Book in the Library of Congress.

With its "Read to Achieve" program, the National Basketball Association (NBA) is also assisting Roy in her mission. NBA legend Kareem Abdul-Jabbar, who has coached children at the White Mountain Apache high school in Arizona, will be a speaker at the ALA's mid-winter conference in January 2008 in Philadelphia.

Roy also spoke about the importance of mentoring in order to encourage Native Americans to enter the library profession.

"A mentor doesn't have to look like you," said Roy. "That is the 'trickster' element," she said, referring to Native American folktales featuring characters that change shape and form. "You can give someone a push, but it doesn't have to be a shove."

Roy's uplifting talk prompted Librarian of Congress James Billington to ask Roy, "What does the library community have to learn from Native American culture?"

"We can have a multicultural exchange in the co-teaching of life," said Roy. ◆

Hollywood
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encourage people to come visit the Library.

Washington Post reporter Dan Zak wrote an article chronicling his experience as an extra in the movie. With satirical flair, he described how he waited for hours to be called for a scene in the largest library in the world without any reading material to pass the time.

Other outlets running news of the movie and the Library's role included **The Sun Herald** (Mississippi), **People**, **The San Diego Union-Tribune**, **Los Angeles Times**, **The Atlanta Journal-Constitution**, **Newsday**, **Daily News** (New York), **Copley News Service**, **The Santa Fe New Mexican**, **Blast Magazine blog**, **Illawarra Mercury** (Australia) and Canadian outlets **Alberni Valley Times**, **Times Colonist**, **Edmonton Journal**, **National Post** and **The Standard.** ◆

Erin Allen is a writer-editor in the Library's Public Affairs Office. Sheryl Cannady is an audiovisual production specialist in the Public Affairs Office.

Above, promotional brochure for BibliObraz 2007. Below, Librarian of Congress James Billington and Zhalina Irina Leonidovna, deputy chair of the board of the Center for Russian Language Development, cut the ribbon to open the event in Moscow.

Valery Yevseyev

Building Bridges With Books

Library Participates in Third Russian Book Festival

Now in its third year, BibliObraz 2007, under the sponsorship of Russia's First Lady Ludmila Putina, was the largest and most successful Russian book festival held to date. Librarian of Congress James. H. Billington headed the U.S. delegation to BibliObraz, an international book festival aimed at young readers. The event was held Oct. 9-11 in the Manezh, an impressive exhibition hall located near Red Square and the Kremlin.

"The festival was held in a premium venue, in an excellent location, and was the first to be open to the general public," said Seth de Matties of the Library's Interpretive Programs Office, who assisted in preparing and mounting the Library's display at the event. The crowd was estimated at about 10,000 people.

Inspired by the Library of Congress's National Book Festival, which Mrs. Putina visited in October 2002 as a special guest of the Librarian, BibliObraz was launched in Moscow in October 2003 as a biennial event organized by the Center for the Development of the Russian Language.

In addition to the Librarian and de Matties, the Library was represented by John Y. Cole, director of the Center for the Book; Harry Leich, Russian area specialist in the European Division; and Vera De Buchananne, of the Open World Program, which brings small delegations of emerging leaders from Eurasia to the United States to see American-style democracy in action and to help forge better understanding between the two nations. (**www.openworld.gov**).

Other members of the U.S. delegation who traveled to Russian to make presentations relating to books for children and young adults were Catherine Gourley, the national coordinator of the Center for the Book's Letters About Literature reading promotion program, who spoke at a panel on "Reading Promotion in the U.S" chaired by Cole. Amy Stolls, National Endowment of the Arts (NEA), who also participated in the panel and other festival discussions; and four award-winning U.S. authors and illustrators of books for young people, each funded by the NEA.

The authors and illustrators who gave separate presentations were Lynne Rae Perkins, the winner of the 2006 Newbery Prize for her book "Criss Cross;" Jerry Pinkney, winner of multiple Coretta Scott King Awards and Caldecott Medals for his watercolor book illustrations; Sharon Draper, former National Teacher of the Year and winner of multiple Coretta Scott King Awards; and X.J. Kennedy, who received the Poet's Prize in 2004. Pinkney, Draper and Kennedy have each taken part in the Library's National Book Festival.

On the first day, Billington gave a featured presentation on the "Library as Information Focal Point" in the "Circle of Reading" conference hall.

"Libraries remain important as places that people want to visit to see and to conduct research in books and other cultural materials," said Billington. "But libraries today also play crucial roles as repositories and creators of electronic content, and as knowledge navigators in the information age."

Delivered in Russian, the Librarian's speech noted

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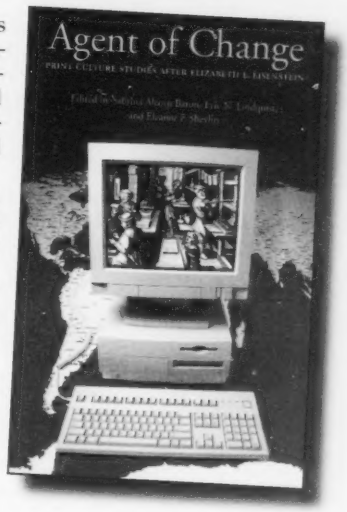
News from the Center for the Book

Book Explores History of Print Culture



The Center for the Book in the Library of Congress and the University of Massachusetts Press have published "Agent of Change: Print Culture Studies After Elizabeth L. Eisenstein." Edited by Sabrina Alcorn Baron, Eric N. Lindquist, and Eleanor F. Shevlin, the collection of essays about print culture from Renaissance Europe to the contemporary digital world builds on Eisenstein's 1979 work, "The Printing Press as an Agent of Change: Communications and Cultural Transformation in Early-Modern Europe." A symposium featuring several contributors to the new publication was held at the Library on Nov. 2.

Inspiring debate since its publication nearly 30 years ago, Eisenstein's book has been its own force as an agent of change in the world of scholarship. Its groundbreaking themes have played a central role in shaping the study of print culture and "book history"—fields of inquiry that rank among the most exciting and vital areas of scholarly endeavor in recent years.

"Agent of Change" features essays by 20 leading scholars who explore Eisenstein's legacy on print-culture studies. The symposium featured three papers by contributors and a roundtable discussion about the current state of print-culture studies. Eisenstein, professor of history, emerita, at the University of Michigan, participated in the roundtable discussion.

"Elizabeth Eisenstein was a member of the Center for the Book's first national board and helped stimulate our continuing program of talks, symposia and publications in book and library history," said John Y. Cole, director of the Center for the Book. "The center is pleased to be a co-publisher of the book and a co-sponsor, along with the Washington Area Group for Print Culture Studies, of the symposium."To view a webcast of this symposium and other Center for the Book events, go to **www.loc.gov/loc/cfbook/cyber-cfb.html**. ◆

Russia
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many of the Library's major initiatives such as plans for the new Library of Congress Experience, the recent opening of the Packard Campus for Audio-Visual Conservation in Culpeper, Va., the collaborative digital preservation program and the World Digital Library, which grew out of earlier international digitization efforts.

"The Library launched its first collaborative international digital library project in 1999," said Billington. "I am pleased to say that this was the Meeting of Frontiers project with Russia … to digitize collections from the United States and Russian to show the parallel experiences [of both countries] in developing their frontiers and the meeting of those frontiers in Alaska and the Pacific Northwest."

Billington told the audience of his plans to go directly to Paris after the festival to unveil a prototype for the World Digital Library at the UNESCO General Conference. The Librarian first proposed the project in June 2005 at UNESCO.

That evening the Librarian, Mrs. Billington and Library staff members joined U.S. Ambassador to Russia William Burns and his spouse Lisa Carty at a grand dinner hosted by Mrs. Putina in St. George's Hall in the Grand Kremlin Palace.

With a the theme of "Cultivating Young Readers, the U.S./Library of Congress exhibit booth featured award-winning U.S. books for young people, Web site presentations of Library of Congress digital projects and a popular display of "pop-up" books produced by U.S. book publishers.

"At the previous two Russian book festivals, the Library of Congress was one of only a few foreign organizations to have an exhibit booth," said Leich. "This year it was very different. The only exhibition booths were those of foreign countries."

"We were constantly inundated with visitors," said De Buchananne. "All of our posters were gone before the first day was over and the last of the BibliObraz brochures in Russian disappeared by noon the next day."

De Buchananne and Leich made a Web presentation featuring digital projects of interest to Russians and to young adults. They also presented a 40-minute Russian film, "Library of Congress: the Memory Factory," made in 2004 in cooperation with a Russian film company.

Cole participated in a presentation marking the publication of a bilingual reading promotion handbook titled "Building Nations of Readers: Experiences, Idea, Examples." *(See Information Bulletin, September 2007.)* Published in 2006 in English and Russian, the book was edited jointly by Cole and Russian colleague Valeria Stelmakh, and published in cooperation with the British Council and the Pushkin Library Foundation in Russia.

Cole and Gourley represented the U.S. in a special international program. They introduced "Discovering Each Other," a project developed following BibliObraz 2005 and sponsored by Mrs. Putina. It called for the publication of classic children's or young adult books or stories in the languages of each of the participating countries. Selections were made by each country's first lady. The first volume published in the series comes from Germany and was presented at the festival; it contains contributions from Armenia, Austria, Bulgaria, Germany, Kyrgyzstan, Russia, the U.K. and the U.S. First Lady Laura Bush selected Patricia MacLaughlin's classic "Sarah, Plain and Tall" as the American contribution. ◆

John Y. Cole, Seth de Matties, Harry Leich and Vera De Buchananne contributed to this story.

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